A

CATALOGUE

OF

PICTURES,

Now on Exhibition at the Artiſts

OLD EXHIBITION-ROOM,

No. 68, *Great George's-Street.*

Being an elegant, genuine, and capital Collection of Italian, French, Flemiſh, and Dutch PICTURES, collected abroad, many of them out of the celebrated and well-known Cabinets of the late Mr. Brancamp of Amſterdam, the Sieur Fremaux of Munich in Bavaria, the Biſhop of Tourney, Brother to the late regent Duke of Orleans, and Others,

Conſiſting of the Works of the following great and much eſteemed Maſters, viz.

RAPHAEL,	ELSHIEMER,	MOLINAER,
DOMINICO FETTI,	BRAWER,	BORGONION,
MOLLA,	WOUVERMANS,	GREUSE,
GEORGIONI,	PYNACKER,	KUYP,
CARLO MARATT,	B. PIETERS,	POTTER,
SCHIDONI,	QUERINUS,	VANDEVELD,
SALVATOR ROSA,	WATTEAUX,	FRANK FLORES,
ZUCCARELLI,	LE NAIN,	TENIERS,
ALBANO,	ASLING,	OSTADE,
BAROTCHI,	MORRILLIOS,	VANDERNIER,
RUBENS,	VISCHER,	VANGOYEN,
JOHN OF BRUGES,	VANDYKE,	REISDALL,
MIERES,	HEVERDINGEN,	P. BRILLI.
WEINIX,		

Amongſt which are the following capital Pictures. Two which Carlo Maratt painted for the Prize againſt Titian; a moſt maſterly Picture of Watteaux, the beſt and largeſt he ever painted; a matchleſs Picture of dead Game, and another of Still Life, by Weinix; a capital Picture of Rubens; a Battle by Wouvermans, &c. &c.

Any Gentleman that chooſes may treat for the whole Collection as it ſtands, or they will be ſold by Auction, of which due Notice will be given to the Public.

To be viewed every Day except Sunday, from eleven till four in the Afternoon.

But to prevent the Room from being crowded with People, who mean nothing more than to ſatisfy their own Curioſity, Admiſſion Tickets to be had at the Door at one Shilling. Whoever becomes a Purchaſer at the Sale ſhall be allowed a Shilling out of the Purchaſe Money. Was it not for this Regulation, the Proprietor is apprehenſive the Rooms would not only be much crowded, but that there would be a great Chance of Pictures being both abuſed and loſt.

A

CATALOGUE

OF

PICTURES.

Masters.	No.	
DOMENICO FETTI —	1	A Shepherdeſs and Children in a maſterly ſtile.
	2	A capital Landſcape, in high preſervation, aluxuriant proſpect.
DE LORME, *fig.* GUIDO —	3	A capital Piece of Architecture in excellent perſpective, our Saviour and the Centurion in the Garden, the figures undoubtedly by Guido.
A. B. f. — —	4	A moſt maſterly Flemiſh Piece of Still-Life, dead Fiſh, nothing but Nature can be more expreſſive, if this Picture is duely attended to in all its Parts, it will be hard to determine its particular Merits, whether in the ſpirited touches of the Subjects in the fore-ground, or the proper tone, gradation, and diſtance of thoſe in the back-ground.
FRANCES SNEYERS, Scholar of VAN BALEN —	6	A capital Lyon Hunt, the different paſſions in the animals, the ferocity of the Lyon, and the agony of the Dog, is inimitable. Rubens and Sneyers frequently worked together on the ſame Piece. Both the king of Spain and the Grand Duke Leopold, have ſundry of their joint productions.
KUYP, Scholar of A. BLOEMART	5	A Landſcape in the moſt maſterly Manner of that great Man; this Picture was one of the much eſteemed pictures in Mr. Brancamp's collection, and coſt 130 duckats in Amſterdam.

KUYP

Masters.	No.	
Kuyp — ——	7	Copy of an original high finiſhed Picture by the ſame much eſteemed Maſter, the original is in the poſſeſſion of John Latouch, Eſq; coſt upwards of 100*l.* was carefully copied by Mr. William Sadler, of No. 13, Great Ship-ſtreet.
A. B. — ——	8	A maſterly Piece of Still-Life, Fiſh, and dead Birds, a companion to No. 4.
Morrilios —— —	9	Beggar Boys by Morrilios, this Picture needs no comment.
Hogarth —— —	10	A party at Tredrill, an undoubted Piece of this much eſteemed original Engliſh Genius.
Watteaux ——	11	A Fete Champetre, the Figures in this Picture are much larger than any thing this great Maſter uſually painted, much higher finiſhed than common. This was the laſt Picture he ever finiſhed, and was purchaſed at Monſieur Boucher, the famous French painter's ſale, where it coſt 90 Louis D'ors.
Mollinaer — —	12	A Merry Making, in which the high finiſhing and general keeping is not to be ſurpaſſed.
Morrilios — —	13	Beggar Boys, companion to No. 9.—Nature is too ſtrongly delineated to need any comment.
Le Duc — —	14	A high finiſhed Battle Piece.
Sir Godfry Thornhill	16	The Converſion of St. Paul, the original deſign of Sir Godfry Thornhill, which is executed in Alto Relievo over the grand Portico of St. Paul's London.
P. Monnamy — —	15	The Laſhogue Fight between the Dutch and Engliſh, conſidered a very maſterly Piece in that way.
Vandyke —— —	17	A Portrait of a famous Comedian, an intimate of Vandyke's. The Merit of this Portrait are evident to every Judge who will attend to the clear colouring and maſterly touches.
Hogarth ——	18 & 19	Before, and After, two of the laſt ſketches that ever Hogarth did, from which he intended to have done two ſmall Plates.
Dobson who was called the Engliſh Vandyke	20	A Ladies Portrait, formerly in the poſſeſſion of Vandyke, who was the firſt Man that ever did Juſtice to Dobſon's Merit, by declaring him a great Maſter.
Cleavely —— —	21	A Ship coming round the Forcland, eſteemed a very maſterly pleaſing Picture; the Queen has three of this Maſter's pictures at Buckingham Houſe.
Rubens — —	22	The Portrait of Sir Peter Paul Rubens, painted by himſelf. The Portrait ſpeaks for itſelf, the brilliancy of its clear colouring is ſurpriſing.
Dirck de Roer —	23	A Branch of the Mais near Eyſelmondt, with a View of that Village.
Vandevelt —	25	A Sea Piece.—The tranſparency of his Water, and correct poſition of his Veſſel, beſpeak the maſterly Hand.
Rembrant — —	24	A Turk's Head by this great Maſter.
A. Beurstraten — 1604	26	The South Port of Rotterdam: This Picture is in no degree inferior to the Works of De Vlieger, the Craft at the Wharf is equal to any of Vandevelt's, and inferior to no Flemiſh maſter.

Claud

Masters.	No.	
CLAUD — —	27	A very capital Landscape—the whole of this Picture is a real master piece in all its parts, the figures inimitably correct, so as to stand the nearest examination, the Landscape pleasing, the sky clear, and gradation of distances well preserved, the general tone well kept,—upon the whole, there are few pieces of this size so compleatly finished.
CARLO MARATT —	28	Dianna and Acteon. This is one of the two prize Pictures which he painted against Titian's of the same Story, and were judged superior by the Roman Academy.—These two Pictures cost considerably above 200*l*.
CARLO MARATT —	61	Dianna and Calista by the same Master, painted as a Companion to it, which last picture Locatilli copied, is now in the collection of the Elector Palatine, was sold for 500 gold duckets.
RUBENS — —	29	Dido in Tears. To say any thing of this Picture, would be an insult to the judgment of the curious, it needs nothing but due attention to its merit.
F. SEEMANS —	30	A Man of War under her Coarses in a Storm, it is not possible that any thing of that kind can be clearer or higher finished. This Picture has three more Companions, No 32, 76 and 78, all of equal merit.
A. VANDERNEIR —	31	A Moon Rising at the Close of the Evening, an exquisite Picture of this Master, equally careful in every part.
WEINIX — —	33	The most capital of its size of that Master in the world. The Proprietor challenges every collection in this or the three next kingdoms to produce a better.—It was the property of the duke of Orleans, when Regent, given to his brother the bishop of Tournay, at whose sale it was purchased. The Elector Palatine had sent an unlimited commission to purchase it, which did not arrive till the day after the sale.
RAPHAEL DE URBINO —	34	The undoubted original design for the Picture which was painted by that great Master, as large as life, and in the possession of the king of France. This small one was a present with the fine graving done by Eidilink.
P. WOVERMAN —	35	A Battle of the Hugenots, by this very pleasing Master, as perfect at this day as at the hour he delivered it out of his hands.
D. TENIERS, sen. —	36	A Physician and Patient, the proper attention, and expression are sufficient vouchers for the abilities of the Master that painted it, and justifies the esteem of his Pictures.
WEYNARTS, after WOVERMAN	37	A pleasing little Picture of the Master.
——— Ditto. —	39	A Ditto, Ditto.
ELSHIEMER ——	38	A Little Moon and Fire Light, the Principal Subject Tobit, it requires no small judgment and attention to distinguish the merits of this little jewel.
HOET —— —	40	Isis and Gallatea, a pleasing little Picture, the composition is agreeable and the colouring good.

Masters.		No.	
Wilson, 1635	——	41	Dead Pigeons by Wilson, he was the best still-life painter in his day.
Wilson, 1675	——	43	Dead Pigeons, companion to No. 41, by the same Hand.
Salvator Rosa	——	42	A most pleasing little bitt of this master, in his most finished and attentive manner. Lord Orford has the companion of this Picture at Houton.
Adrian Brawer	——	44	A True Portrait of that famous though debauched Painter Craasbeck, painted by his pot-companion Adrian Brawer—If attention is had to the Picture something uncommon will be found in the stile of blending the fleshy tints.
Henry Hondius	——	45	A parcel of Musical Instruments most highly finished.
Greuse	——	46 and 47	Two Whimsical Subjects, with real Drapery done to explain the effects of Light and Shade to a great personage now alive in France, it was the only possible mode that proved effectual. No. 47, is Greuse's Wife's Portrait.
Mieres	——	48	As high finished and Natural a Picture, as can be painted, satisfaction is evident in every feature, this Picture was held in as much esteem as any production of either Hogerwerf, or Gierard Dow, came out of the Collection of the Sieur Fremaux.
Vandeveld	——	49	A Seaskip, Boats in a Calm, has much Merit from the Boldness of the Stile.
Vandeveld	——	51	A dreadful Storm. Companion to 49.
Rubens	——	50	Pan and Sirinx, a delightful little Sketch, very clear Colouring and good Expression.
Rubens	——	52	A Satyr by the same master very high finished.
Almond	——	53	Bieston Castle, or the hill in Cheshire.
Vandeveld	——	54	A very capital little sea piece, in the highest finished manner of this great master, it is rare to meet with any thing of his in this stile.
Brookin	——	55	A Ship on fire a very capital picture in that way.
Weynants	——	56	Men loading a Carr from a vessel, in a most masterly stile.
Hemskerk	——	57	Three Franciscan Friers in their Cell.
Le Nain	——	58	A most capital picture of the master the composition stile and colouring bears sufficient testimony of its merit, its companion was purchased by lord Carlisle for 85*l.* he offered 95*l.* for this.
De Vlieger	——	59	The Port of Dort in the highest finished and most masterly stile of this justly esteemed master.
John Van Eik, or John of Bruges.		60	St. Jerome a very rare picture of the master, he is said to be the first painter that used oil with colours.
Hondius	——	62	A large Landscape, painted with much spirit and good understanding of effect, distance, light and shade.
Simon Vouet	——	63	The Goddesses throwing the dye on Mount Idas, which shall obey Mercuries summons to attend Jupiter for the evening.

A. Van-

Masters.		No.	
A. Vandernier	——	64	A Duch Cuſtom-houſe, painted with a very maſterly touch and highly finiſhed, there is a ſtriking effect in a group of figures, which are lighted by the reflection of a fire in the ſtreet, this is a very capital picture of the maſter.
Palomedas	——	65	A Muſical Concert, very highly finiſhed in the Spaniſh ſtile, and well grouped.
Bakers	——	66	A Vaſe of Flowers, finiſhed in a very clear and maſterly manner.
Storck	——	67	The port of Monacco in Italy, done in a maſterly manner, the variety and pleaſing diſpoſition of matter contained, renders it agreeable, this is the maſter which Cannalett imitated.
Weynants	——	68	Some Ruins, with a white horſe and man croſſing a ford done in a very maſterly and pleaſing manner, with good general effect.
Vandeveld	——	69	A very capital River view in Flanders, by which the power of effect in light and ſhade is more powerfully expreſſed than a volume could explain, every touch beſpeaks the ſound judgment and ready execution of the maſter; pieces ſo finiſhed and ſo clear are rare.
Sicberts	——	70	Rocks Cattle Figures and Lanſcapes, it is hard to ſay which of the parts to admire moſt, nature is ſtrictly adhered to in every part, the rude part, and animals are done with maſterly attention—This picture came out of Brancamps collection, where it was much eſteemed.
Otho Metheus	——	71	A moſt maſterly piece of ſtill-life, the roundneſs briliancy and juſt outline of the Nautalus ſhell cannot be ſurpaſſed.
Morrillios	——	72	A Spaniſh boy and girl at play, the general and maſterly effect of this compoſition muſt pleaſe every judge of bold painting.
——	——	73	An excellent Fruit piece, there is a clear tranſparency in many parts of this picture which renders it agreeable.
——	——	74	The inſide of a Flemiſh ſlaughter houſe, a droll picture, if the ſubject could be rendered agreeable.
Elchmeer	——	75	A moſt high finiſhed little landſcape of the maſter, repreſenting the evening, if the figures are ſtrictly obſerved, they will be found inferior to none of this much eſteemed maſter.
F. Seemans	——	76	A very capital Seapiece, a moon light, this piece ſpeaks for itſelf.
Old Sertorius	——	77	A Fruit piece by old Sertorius, very tranſparent colouring, and highly finiſhed.
F. Seemans	——	78	A very brilliant little Seapiece of a Man of War before the wind, with a pilot boat lying too for her, this is a companion to No. 76, and needs no more commendation than it.
Martin de Voss	——	179	Chriſt and the Doctors, a very high finiſhed bit of this maſter in full preſervation.

Maſters.	No.	
MARTEN DE VOSS —	180	Chriſt's Circumciſion in equal preſervation. It is rare to meet with any thing of this Maſter in ſuch preſervation.
MARTEN DE VOSS —	181	The Annunciation in equal preſervation with the other two.
MARTEN DE VOSS —	182	The Salutation, in perfect preſervation. *N. B.* There is belonging to this ſet, by the ſame Maſter, the Adoration of the Shepherds, large, and the four Evangeliſts in rounds.
MERIAN — —	183	A very delicate Vaſe of Flowers and Ornaments, in water-colours, by this much eſteemed Lady.
MERIAN — —	184	A very elegant high finiſhed Vaſe of Flowers and Ornaments, by the ſame Hand, companions to No. 183.— By the ſame Lady.
B. CASTEELS — —	185	A View of the Scheld, the moſt minute Maſter that ever painted in oil; there are above 200 figures diſtinct in this little Piece, excluſive of the buildings, very rare to be met with ſo perfect.
B. CASTEELS — —	186	Another View of the Scheld, equally minute and full of matter; proportion is preſerved in the ſmalleſt Object.
	80	Several oriental Birds very highly finiſhed after Nature; the Cokatoo, the Mina, the Cape Black Bird, and the Aſiatic Turtle, the Carolina Nightingale, Courico, and Thruſh.
RUBENS — —	81	A Boar Hunt, a very ſpirited ſketch of Rubens of a Boar Hunt. This Piece was evidently intended only to determine the effect of light and ſhade for the finiſhed piece large as life.
RACHEL RUYS ——	82	A Flower Piece in a moſt maſterly ſtile, the Fox Glow and White Roſe are very capital.
SALVATOR ROSA —	83	The ſketch of a Rocky Landſcape,
	84	Aſparagus, dead Birds and Flowers.
MOMPERT —— —	85	A very capital View in Switſerland, finiſhed in a moſt maſterly ſtile.
RUBENS — —	86	Two Boys, exceeding clear colouring. This Picture has been twice ſcraped in metzſtinto, and once engraved.
RUBENS — —	87	A ſketch for a large Picture, the effect of colouring needs no comment.
PAUL POTTER ——	88	An Alderney Cow from Nature, as highly finiſhed as any thing he ever did, the Landſcape as highly finiſhed as if a minature, though the diſtances are perfectly preſerved, and the whole colouring in harmony.
TENIER —	89	Dutch Boors ſmoaking, a very pleaſing, clear little Picture of the Maſter.
LOCATELLI ——	90	A Sacrifice to Priappus in a very pleaſing ſtile.
CUYPELL — —	91	Bacchus and Ariadne, a very pleaſing Picture in the French ſtile; the colouring is tranſparent, and the compoſition agreeable.

GIR.

Maſters.	No.	
Gir. Segreb —	92	The Portrait of King William in Chearo Obſcuro, with feſtoons of flowers, the delicacy and thinneſs of the foliage, and leaves of the flowers is inimitable.
Bergem, or Castellion	93	A Farm Yard with Cattle of different kinds. The ſtile of painting very plainly announces the ability of the Maſter.
Teniers, jun. ——	94	A very pleaſing little Landſcape, ſeemingly barren in ſubject, but when properly conſidered, pleaſing in ſtile, the keeping natural and very neatly drawn.—There is a very neat graveing of this Picture.
Goltsius ——	95	Dianna and Caliſta. The ſtile, manner and outline of this Picture very evidently marks the Gothic Landſcape of former ages, and ſtill upon the whole it is a very pleaſing cabinet Picture for its antiquity.
	96	The Portrait of the Prince of Morocco, in a Maſquerade Dreſs, very highly finiſhed.
T. Biltius —	97	A Dead Pidgeon, Gun, &c —There is a ſpirited frankneſs in the touch of this Maſter, with a due attention to Nature, which renders his Works eſteemable.
P. V. — — —	98	A Sea Piece in an uncommon ſtile, the Ship in the Storm is well underſtood, and the general diſtreſs perfectly made out.
T. Biltius —	97	Dead Pidgeons, Birds, &c. in no reſpect inferior to other Works of this Maſter.
W. Croose, 1651 —	100	An uncommonly warm and delicate Landſcape, in a ſtile ſeldom to be met with; but it is evident that this Maſter's talent was entirely in Landſcapes, and not Figures.
Vandyke — —	101	One of the Bolingbrooke Family. This Portrait too evidently ſpeaks the Powers of the great Maſter to need any comment, and for clearneſs of colouring it is not inferior to Corregio.
Beschey ——	102	Abraham and his ſon Iſaac in the ſtile of Rembrand, there are parts of this Picture executed in a very maſterly manner.
Rubens — —	103	Vertumnus and Pomona, a Sketch by this great Maſter.—It is remarkable that there never was a painter who had ſuch a variety of ſtile as Rubens in his Landſcapes, the effect is good upon the whole.
D. Teniers, ſen. ——	104	A Blackſmith and his Family.——Too much cannot be ſaid of the uncommon ſpirit which is evident in every part of this little Jewel of Picture; whoſe finiſhing at a proper diſtance is equal to Meires or Netcher; the group and general relief is equal to every thing that can be expected of a great Maſter.
De Heme — —	105	A Picture of Still-Life, very highly finiſhed.

Masters.	No.	
E. Quilinus, a disciple of Rubens	106	Judeth and Holloferneus.—There are many parts of this Picture that are excellent; the subject though not pleasing is well told, the expression of the old Women, the delicate fortitude of Judeth, and the exquisite high finishing of the armour, renders it a Picture admissible into any good collection.
Vangoyen ——	107	This Landscape has an excellent keeping throughout the whole, the extremity of the perspective is equal to any thing this Master ever did.
C. J. — — —	108	The Inside of a Flemish Farm House; the clearness and neat finishing of every little Utensil with so evident a masterly touch, renders this Picture deserving of a place by the side of any Flemish painter that ever painted in that stile.
Weinix — —	109	A Fouling-Piece, Pouch and Pistol.—The truth, touch and finishing of this uncommon Picture, leaves no doubt of its being an Original of this Master.
Swaneveldt ———	110	A very pleasing Warm Landscape, the Figures attentively drawn and well coloured, the distances and skye have an uncommon effect; upon the whole, this Piece is as high finished as a minature.—This Picture has a companion No. 165, by Moucheron.
Biltius — —	111	Dead Game, the relief of the Birds hanging up is very fine, and the touch of the feathering very delicate, it is a companion to No. 99.
	112	The whole-length Portrait of the Duke of Bolton.
F. Barotchi, or L. Carache.	113	A Modona and Child ——The clearness of colouring and delicate blenditure of the half-tints, renders this Picture worthy a place in the choicest collection. This Picture was in the collection of the Bishop of Tourney, by him it was held as a Picture of Barotchi's, whilst other connisieurs insisted on its being the work of L. Carache. —I take it to be the latter, be that as it will, it is undoubtedly a Picture not unworthy the name of either of these great Masters.
T. Vonck, 1657 — —	116	A small Picture of Dead Birds ——This Picture upon minute inspection will be found as highly finished as any of the kind ever was, the delicacy of touch is very uncommon, and is so extremely near Nature, that it is scarcely conceivable what eye, hand, or pencil, executed the falling feather,——out of the collection of the Sieur Freneaux.
Cleavely —	115	A small Ship Piece, a very neat and clear bitt in an uncommon stile; the drawing of the Ship extremely correct.
P. Verdoel ——	114	A Bittern a very masterly piece in its way, the subject is well relieved.

J. Mans

Masters.		No.	
J. Mans 1673	——	117	A view of Scheveling, a very brilliant clear correct picture as can be met with, equal to any production of the kind, the degradation of distances, and true warmth of colouring, with the strict adherence to nature, renders this little piece highly estimable.
——	——	118	A small rich landscape in a very uncommon style of painting, which will bear minute inspection, and displays new matter every time—If any thing it is too rich in composition.
Old Sertorius	——	119	A parcel of Herrings as near nature as any thing of the kind can be.
——	——	120	A capital picture, is evidently painted by two masters, the landscape has an uncommon effect and an agreeable clearness, notwithstanding the elaborate distinct touch in the foliage, and the figures have a free breadth of pencil with a delicate expression which renders the picture pleasing, this picture has been twice copied in this country, once by Vanderheyen, and once by Mr. Pope Stephens.
C. Vischer out of Mr. Brancamps	——	121	The Gipsey Family, this is one of the much esteemed productions of this great master, it is as highly finished as any thing that ever Hogarwerf, Dow, or Mieres did: it was graved of the same size by Vischer, which is very much esteemed, and has been since engraved by Clement de Jonge.
J. Deroor	——	122	A small Landscape, with a Cape Goat, and a Barbary sheep highly finished and beautifully relieved is worthy of a place in any collection.
W. Vandeveld	——	123	A fishing boat and fishermen on the strand, a very neat little bit of this much esteemed master.
Reisdale junior	——	124	A Farmers house in a wood, there cannot be a more pleasing picture in this style, harmony is so general throughout the whole that it is hard to say what deserves most attention, the landscape, the rural cotts, or the inimitable figures, there is a brilliancy of pencil, and an agreeable neatness throughout the whole.
——	——	125	Smoaking Dutchmen, a very pleasing little picture.
——	——	126	A Narcissus in a little vial, a neat study for a lady, the bottle is extremely transparent.
Verpeulen	——	128	A small landscape, style of Poussin, with the colouring of Brill, uncommon pictures in their way.
Verpeulen	——	130	The companion to do.
Verpeulen	——	129	A circular landscape with rocks a very pleasing little bit of the master, the composition is spirited tho' mannered.
Almond	——	131	A ship and boat, pleasing, tho' extravagantly coloured.
F. Molla	——	132	A very masterly sketch of a Magdalen, by this much esteemed master, there are many connoisseurs who prefer this rough stile to the finished pencil of Polembury.

Masters.		No.	
CLEAVLY	——	133	A man of war moored to the wharf at Deptford, supposed going to be rigged.
MOLLA	——	134 135	Two studies of Ruins painted purely for effect, at a proper distance they have an appearance of being as high finished as if painted by Ferg,—two very rare pieces.
REISDALE and WOUVERMANS	——	136	A large hunting piece, the landscape by Reisdale, father the cattle by Wouvermans, this picture was purchased at the Sieur Fremaux's, and was much esteemed.
P. C. f.	——	137	The passage through the read sea, this picture has much of the manner of Frank Flores, there is a great briliancy of colour and breadth of pencil, the whole picture is replete with characteristicks of a great master. As it has a mark I must submit the master to the judgment of the virtuosi, it is marked as per margin, which was occasionally used by Paulo Cayliari, and Petro de Cortone.
† B. PIETERS	——	138	A view of the Scheld, the Minutia and number of figures is astonishing, especially as they are in general well understood and proportioned. This master and Casteels were the only two we know that followed this diminutive style for a constancy, they are esteemed in Cabinets.
† B. PIETERS	——	139	Another view of the Scheld, by Do.
RAMMA	——	140	A very bold and spirited picture the horses and figures animated the landscape warm and natural, this picture is a true representation of Ramma the last place where Christians pay tribute to the Turks while on their pilgrimage to the Holy land, this picture was the property of Lord Baltimore who lived many years at Constantinople.
H. GOLTZIUS	——	141	St. Luke.
————	——	142	St. Matthew.
BRUGEL	——	143	An undoubted picture of the master, there is something very spirited in the groupes of figures, waggons and cattle.
————	——	144	George the first a spirited and good likenes.
BORGOYNON	——	145	A battle piece, no picture can improve more on repeated inspection than this little picture does, it is an undoubted original and bespeaks the master.
————	——	146	An Italian Seaport, one of the most pleasing little pictures that can be met with, it has every perfection that can be met with in Cloud, Ferg, or Horasonty.—No cabinet need be ashamed of it.
HEVERDINGEN	——	147	A farrier shoeing a horse, executed in the very best manner of this great master equal nay superior to Rottenhamer or Polenberg.
————	——	148	The white horse which was left for seven years tyed to a tree while ———— went in search of his mistress, it lived by inchantment, on the master's return the horses main was grown so long as to reach his heels.

SAL.

Maſters.		No.	
Sal. Rosa	——	149	A ſketch of Salvator Roſa, he painted a large picture from it.
Verpeulen after Wovermans	——	150	A landſcape, horſes and figures after Wovermans, a pleaſing little picture, but muſt not be brought near the works of the original maſter.
——	——	151	A humorous little picture of a Coblers boy riding on a Goat.
Esseling	——	152	Ruins and a market woman riding on an aſs—The excellencies of this picture need no comment, this was one of the eſteemed pictures in the collection of the biſhop of Tournay.
——	——	153	A little French ſloop.
——	——	154	A Dutch ſhip by the ſame hand.
Verpuclen	——	155	A round landſcape, the deſign in the ſtile of cloud the colouring like Brill.
A. Bloomart	——	156	A true bitt of his, he was one of the moſt eſteemed maſters of his time, he lived above one hundred years, was born anno 1564.
W. Vandeveld	——	157	A Sea piece with a Dutch Dogger, the tranſparency of the water, the general keeping and maſterly execution of the whole renders this piece as deſerving of a firſt place in the choiceſt collection, as any thing this maſter ever did.
Polenberg	—	158	An emblematical Figure of Painting, very delicately touched in Ciaro Obſcuro, from the Sieur Fremaux's collection.
Polenberg	—	159	An emblematical Figure of Contemplation, very delicately touched in Ciaro Obſcuro, from the Sieur Fremaux's ditto.
Tellemans	—	160	A moſt delicate little Battle Piece, much eſteemed,—— from the Biſhop of Tournay's collection.
Schidoni	— —	161	One of the Cardinal Virtues—Charity, executed in the beſt manner, of this much eſteemed Maſter, whoſe Works are preferred to Domenequino The king of Naples ſpares no price to get them into his collection; by which means, there is ſcarce ever a Piece of this Maſter's to be met with but in his poſſeſſion.
A. Bloomaert	—	162	A Country Village with an old Tower to fix a Timepiece in to ſerve as a Clock; the whim is uncommon, but the Bridge, tranſparent Water, &c. has ever met with general approbation.
Zocarelli	— —	163	Ruins in Italy, painted by him in his Italian ſtile.
Corregio.	—	164	A Holy Family, a ſketch of Corregio's very near finiſhed. This little Picture has been much eſteemed by the Conocenti.
Moucheron	——	165	A very warm pleaſing Landſcape, the Figures attentively drawn and well coloured. This Picture is a very good companion to No. 110, by Swaneveld.
Pelegrino Parodi		166	A Ciaro Oſcuro——the Doctors of the Sorbon—— There is ſomething very ſpirited in the Figures.
Sortorius	— —	167	Fruit by old Sortorius.

Maſters.	No.	
WOVERMANS —	168	A Picture that has been damaged.
——— ——	169	An alegorical Picture of the Vanities of this Life, enriched with the emblems of all the Sciences, Trophies, and Badges, but a Death's Head is brought in to cloſe the ſcene.
CORNELIUS DE BEE —	170	A large Landſcape on Pannell, painted while he lived at Tivoli. Pieces of this Maſter are much eſteemed for their ſpirited compoſition and touch.
MOMPERT — —	171	Saint Francis in the Wilderneſs.
JORDAENS ———	172	A Holy Family by this bold Maſter.
ALBANO —— —	173	A Holy Family in the tendereſt manner of this great Maſter. This Picture came out of the Biſhop's collection.
MARTEN DE VOSS —	174	Chriſt in the Manger adored by the Shepherds——. This is one of the ſet which the following four Evangeliſts makes complete.
MARTEN DE VOSS —	175	St. John in Ciaro Oſcuro.
MARTEN DE VOSS —	176	St. Matthew, ditto.
MARTEN DE VOSS —	177	St. Luke, ditto.
MARTEN DE VOSS —	178	St. Mark, ditto.
——— ——	188	A Miniature
——— ——	189	A Miniature.
——— ——	190	A View of the Texell.
TITIAN — —	191	The Portrait of a Philoſopher on Pannel, very highly finiſhed.
DIRCK DE ROER	192	A Dutch Canall.
CLEAVELY — —	193	A Ship going over Beaumoiris barr in Wales.
W. VANDEVELD —	194	A very delicate Sea Piece in the higheſt finiſhed ſtile of this Maſter.
MARTEN DE VOSS —	195	A couple of Pointers a ſleep, and the original graveing from the Picture.
TENIERS ———	199	Dutchmen quarrelling at Cards, a very excellent Picture of the kind.
	197	Chriſt's Head on Pannell, a very great curioſity.
P.P. RUBENS —	198	Sir P. P. Rubens his Portrait, painted by himſelf in his moſt maſterly ſtile.—This Picture came out of the collection of the Biſhop of Tournay's ; it needs no comment, for no man can be blind to its merit.
VANDYKE —	199	The Portrait of the unfortunate Charles the Firſt.—— Whoever conſiders the features of the face, muſt coinſide with the juſt obſervation of the Maſter of the Roman Academy, who ſeeing a ſtriking likeneſs of that Prince, declared that if that was a true Portrait, he could read from his countenance that he was born to be an unfortunate man.
MOLLA — —	200	Jeremiah in the Wilderneſs by the very maſterly Hand of this great Maſter ; as no one will deny who knows the works of that great and bold maſter.
GEORGIONI —	201	A very capital Head of a Lyrick Poet. To ſay any thing of the merits of this Head, would be a palpable inſult to the underſtanding of the beholder.

Masters.		No.	
TITIAN	——	202	A Philoſopher.
BAPTIST	——	203	A capital flower piece.
POLINBERG	——	204	Polinberg the painters portrait.
C. LE BRUN	——	205	Part of a large picture of Carlos Le Bruns,
———	——	206	A Magdalen.
———	——	207	St. Catherine.
RUBENS	——	208	A landſcape.
VANDERHAGEN	——	209	A little landſcape.
———	——	210	A dead Duck.
———	——	211	A little Flemiſh doctor.
———	——	212	A drinking Skipper.
———	——	213	A ſketch of an old man's head.
———	——	214	A vaſe of flowers.
BERGEEN	——	215	An inſide of a room with people dancing.
Sir PETER LELY	——	216	Portrait of King Charles.
———	——	217	A Dork Italian picture.
———		218	A View of the Texel
———		219	Strawberries on Copper.
———		220	A large upright Flower Piece.
———		221	A Landſcape with a white Horſe and Cow.
VANDIEST	— —	222	A Landſcape and Boats.
JOHN of BRUGES	—	223	A Madonna and Child.
———		224	A pleaſing Landſcape.
———		225	A Ditto, its companion.
———		226	A ſtrange Landſcape Stile of Rubens.
———		227	A Peacock and live Foul.
SMITH of CHICHESTER		228	An upright Landſcape.
———		229	A Flemiſh Mars and Venus.
———		230	A Feſtoon of Fruit and Flowers.
———		231	A Fruit Piece.
———		232	A Ditto, its companion.
———		233	A Flower Piece.
———		234	A Ditto, its companion.
———		235	A ſquare Flower Piece.
———		236	Still life and Parrot.
———		237	A Spaniſh Landſcape on the borders of Serna Morrena,
———		238	A Feſtoon of Fruit and Flowers.
———		239	A Sketch of a Battle.
———	——	240	A landſcape with a ſhepherd by a river ſide.
———	——	241	Some Lemmons and ſtill life.

FINIS.

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